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1926/27

Illinois University--Dept.  
of English.  
Rhetorical manual  
and calendar, 1926/27.







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UNIVERSITY OF ILLINOIS

Rhetoric 1 and 2

Manual and Calendar

for

1926 - 1927



UNIVERSITY OF ILLINOIS

# Rhetoric 1 and 2

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## Rhetoric 1 and 2

1926 - 1927

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This pamphlet contains essential information and directions concerning the course. Students are expected at the beginning of the course to make themselves thoroughly familiar with all items in the manual — preceding the calendar — and will be responsible for the observance of all directions and regulations there given.

Assignments in the Calendar will apply as printed except when altered by the instructor. When no assignment is given in class, the printed assignment will apply.

### Purpose of the Course

The course aims to assist the student to read with understanding, organize the materials of composition, and write in a simple, clear, and effective style; to correct defects in grammar, spelling, and other elements of expression in need of such correction; to improve the language habits for all practical purposes; and to show generally the possibilities of greater effectiveness in written and spoken English.

The course includes a series of preliminary exercises, the study of rhetoric, practice in the writing of English, the study of models of English prose composition, and the reading and discussion of literature.

### Text Books

*Manual and Calendar of Rhetoric 1-2.*

*College Composition* (Grose).

*College Readings in English Prose* (1926 Revision) (Scott and Zeitlin).

*Handbook of Composition* (Woolley, revised by Scott, 1926).

*Webster's Collegiate Dictionary.*

### **Directions for Preparing Manuscript**

Useful suggestions on the preparation of manuscript will be found in the *Handbook*. The directions given in this *Manual and Calendar* must be followed precisely.

Write on theme paper, one side only, with ink or typewriter, and get clearly legible results. If themes are typed, unruled white paper, 8½ x 11, of medium weight should be used, and lines should be double-spaced. Thin or flimsy paper will not be accepted. In all details, handwriting, spelling, punctuation, use of capitals, indentations, each manuscript will be accepted and graded as the best of which the writer is capable. Manuscript that is slovenly or carelessly prepared will not be accepted.

Write the title of each theme at the top of the first page, beginning on the first ruled line, and capitalize the first letter of each important word. Leave a space equivalent to one blank line between the title and the beginning of the theme.

Leave a margin of about one and a half inches at the left side of each page. Do not crowd the right of the page.

Indent the first line of each paragraph about an inch.

Number the pages of every theme over two pages in length and write your name or initials in an upper corner of each page.

Draw a horizontal line through words to be disregarded by the reader; do not enclose them in brackets or parentheses.

Fold themes once, lengthwise, and endorse them on the back of the last page near the top.

Each endorsement must give, in the following order:

1. Name of course and number of section (Rhetoric 1 A 1, for instance);
2. Name of student;
3. Date on which theme is due;
4. Theme number.

### **Use and Acknowledgement of Sources**

Sentences or larger units of discourse literally repeated from another writer or from one's own previous composition must be enclosed in quotation marks and the source cited. When material is borrowed and put in other words, the borrower should make incidental reference to the source, either (a) by means of a phrase in the text or (b) by use of a footnote. Collaboration in the writing of themes is not approved. Failure

to follow these instructions in this course will lead to plagiarism, and may be construed as evidence of deliberate dishonesty.

#### **Late Themes Will Not Be Accepted**

Themes not handed in at the appointed time (the beginning of the class session) will not be accepted by the instructor except by special arrangement made in advance, or in case of illness for which an excuse from the Dean of Men or Dean of Women is presented. *Such themes must bear a statement of the reason for delay.* All other late themes must be handed to the director of the course, 324 University Hall, with a written explanation of the delay. Delayed themes may not be made up at the rate of more than two a week, and *no delayed themes will be accepted within the last two weeks prior to examinations.* *No one who is delinquent to the extent of one-fourth of the written work of a semester will be given credit in the course.*

#### **Themes Must Be Returned For Credit**

Themes will ordinarily be returned to the writers, with criticisms and directions for revising or rewriting, at the first meeting of the class after they are handed in. They are then to be revised or rewritten and returned to the instructor. If a theme is not marked "Rewrite," observe all criticisms and corrections, make suggested revisions, mark the theme "Revised" in red ink just below the grade or criticism on the back, and return it to the instructor. All corrections and revisions should be made neatly with red ink. Do not rewrite a theme unless directed to do so. When a theme is rewritten, the new copy should be endorsed like the original as to number and date, marked in red ink "Rewritten" just below the endorsement, and *both the original and the rewritten copies, folded separately, returned to the instructor.*

Short themes should be returned at the next meeting of the class after they are received by the student; others must be returned without unnecessary delay.

**CREDIT IS NOT GIVEN FOR THEMES UNTIL THEY ARE RETURNED IN REVISED OR REWRITTEN FORM FOR FILING.**

Themes are kept on file in the theme room until the close of the year, during which time they may be consulted on application to the instructor or the theme clerk.

## Conferences

Two or more conferences will be held with each student in each semester. Students are urged to seek additional or special conferences with their instructors whenever in need of advice. Conference appointments are a regular part of the course; absence from them is regarded as serious delinquency.

## Outlines

All outlines called for in the Calendar are to be analytic sentence outlines; topical outlines are not acceptable.

## Final Disposal of Themes

Themes will be destroyed at the close of the college year. Students should make copies of themes they wish to preserve.

### Symbols Used in Correcting Themes

amb	Ambiguous	MS	Manuscript
ant	Antecedent	n	Wrong number
c	Coherence faulty	p	Punctuation faulty
cap	Use a capital letter	pv	Point of view faulty
cf	Compare	rep	Repetition
cl	Lacking in clearness	red	Redundant
confer	Take the theme to your instructor for con- ference	ref	Faulty reference
		rw	Rewrite
cst	Construction faulty	sp	Misspelled
d	Diction faulty	t	Tense
δ	Omit	tr	Rearrange, transpose
e	Lacking in emphasis	trans	Transition
f	Mechanical form bad	u	Lacking in unity
fig	Faulty use of figure	v	Vague
gl	See glossary in <i>Hand- book</i>	w	Wordy
gr	Grammar faulty	Λ	Something omitted
h	Hackneyed	¶	Make new paragraph
id	Idiom	No ¶	Make no new para- graph
ill	Give an illustration or example	X	Obvious fault
imp	Impropriety	?	Who, what, why? Are you sure of your facts or inferences?
k	Awkward construction clumsy style	○	Unite
lc	Use a small letter		

### Value of Grades

Theme grades range from A to E. A grade of A is given only for themes of exceptional merit, both in content and form. A grade of E means work too inferior for credit. D indicates the lowest quality of work for which credit is given. Plus and minus signs attached to grades are merely gestures; they signify nothing in the record. Students should ask their instructors to explain grades and comments not clearly understood.

1. As nearly as possible themes are graded in accordance with a fixed standard. A theme handed in in October should receive the same grade as if handed in in January. Therefore a steady, though slow, rise in grades on successive themes indicates improvement.

2. At any time in the first semester a short theme may be given a grade in accordance with the traits or faults here mentioned.

E: if it contains any one of the following items:

3 or more misspelled words

2 sentences with violent changes of construction (*Handbook* 25, 26, 94, 95, 97)

2 unclear sentences (*Handbook* 55-60)

2 straggling sentences (*Handbook* 75-76)

1 comma fault (*Handbook* 230)

1 incomplete sentence (*Handbook* 24)

2 grammatical errors (*Handbook* 29-31)

a noticeable number of improprieties and barbarisms

a marked lack of unity

a marked lack of coherence

D: if it is merely free from the errors under E

C: if it is mechanically accurate and offers some variety of sentence structure

C to A: if it is mechanically accurate, sound or excellent in substance, good in structure, and apt in expression.

Excellence of any kind—freshness of treatment, interest, originality, and thought—will be given due recognition, but it must, in this course, be accompanied by accuracy and soundness in detail of structure. The instructor is quite as anxious to read interesting or brilliant themes as the student is to write them.

3. In the second semester a theme may be given E for a smaller number of errors than in the first semester.

### Credit and Failures

No one may receive credit in the course who is seriously deficient in written work, classwork, quizzes and examinations, or reading, or who has become delinquent to the extent of one-fourth of the written work. Any student who fails to pass the spelling test, based on *Handbook* 162, with a grade of at least 90 per cent will be reported to the Committee on Students' English at the end of the year.

A passing grade is given only to students who consistently show ability to write acceptably correct English. A student may receive passing grades on themes throughout much of the semester and still fail the course if at the close of the semester he does not show beyond question, especially in impromptu work, ability to write creditably. At the same time a student may receive failing grades throughout much of the semester, but by consistent improvement, faithfulness, and finally by giving evidence of ability at the close of the semester, still earn a passing grade. Neither ability nor pertinacity is alone sufficient to gain credit, but each receives due weight in the final accounting.

*A failure in the course may be made up only by repeating the course, unless it is due to failure in quizzes and examinations. In such case, and no other, a special examination may be given.*

*Special examinations will not be given to make up failure to write passable themes or to hand in the required number of themes.*

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### COMMITTEE ON STUDENTS' ENGLISH

The quality of written and spoken English required for a passing grade in this course is the minimum essential to satisfactory work in other courses throughout the University curriculum. A student may be reported by any instructor at any time for unsatisfactory use of English in any course. A student so reported may be placed in the care of the Secretary of the Committee on Students' English, and by him required to pursue further work in English, in or out of courses, to remove deficiencies. No credit is given for such work, but its successful completion is a prerequisite to graduation.





## CALENDAR

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References to Grose and to SZ (Scott and Zeitlin) are pages. Dates are for classes meeting M W F. Assignments apply to the day following for classes meeting T T S.

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### **FIRST SEMESTER**

Sept. 22 (Wed.)—Preliminary Exercises.

Sept. 24 (Fri.)—Preliminary Exercises.

Sept. 27 (Mon.)—Preliminary Exercises. Assign work for Sept. 29.

#### **The Whole Composition and the Paragraph**

Sept. 29 (Wed.)—"Corporations and the Nation," Grose 604-607. A tentative outline will be worked out in class.

Oct. 1 (Fri.)—Theme 1: Sentence outline of "Corporations and the Nation." Grose 1-18.

Oct. 4 (Mon.)—Grose 18-52. Discussion of theme 1.

Oct. 6 (Wed.)—"Self-Cultivation in English," SZ. A tentative outline will be worked out in class.

Oct. 8. (Fri.)—Theme 2: Outline of "Self-Cultivation in English."

Oct. 11 (Mon.)—Grose 52-68; 93-102.

Oct. 13 (Wed.)—Theme 3: Outline of “The Structure of the League of Nations,” SZ.

Oct. 15 (Fri.)—“Breeding Brown Pelicans” and “The Formation of Vowels,” SZ: determine their theses and main divisions.

Oct. 18 (Mon.)—Theme 4: Original outline of theme 5, a 300 word exposition of a mechanism or process.

Oct. 20 (Wed.)—“Making Camp,” SZ. Study the means of developing an outline into an interesting theme.

Oct. 22 (Fri.)—Theme 5: Development of theme 4.

Oct. 25 (Mon.)—“The Social Value of the College Bred” and “The Aim of a University Education,” SZ.

Oct. 27 (Wed.)—Theme 6: On some phase of education.

Oct. 29 (Fri.)—“Defense of the House of Lords,” SZ. Analyze for structure.

Nov. 1 (Mon.)—“The Independence of the World Court,” SZ, 357. Study organization and structure.

Nov. 3 (Wed.)—“The World Court Not Independent,” SZ, 373. Organization.

Nov. 5 (Fri.)—Theme 7: Impromptu. Previous assignment continued.

Nov. 8 (Mon.)—“English and American Sportsmanship,” SZ.





Nov. 10 (Wed.)—Theme 8: On government, international affairs, or some other subject suggested by the reading.

Nov. 12 (Fri.)—"Lincoln as More than an American," SZ.

Nov. 15 (Mon.)—"On Being the Right Size," SZ, 77.

Nov. 17 (Wed.)—Theme 9.

Nov. 19 (Fri.)—Grose 68-90. Subdivisions of the composition.

Nov. 22 (Mon.)—Theme 10. Developing the topic sentence.

Nov. 24 (Wed.)—Written exercises: Grose 90-93.

Nov. 26 (Fri.)—Grose 111-120; SZ, first four definitions.

Nov. 29 (Mon.)—Theme 11: Definition of a familiar term.

### The Sentence

Dec. 1 (Wed.)—Grose 358-370.

Dec. 3 (Fri.)—Study of Sentence structure in "English and American Sportsmanship," SZ.

Dec. 6 (Mon.)—Theme 12.

Dec. 8 (Wed.)—Grose 370-384.

Dec. 10 (Fri.)—Grose 384-398.

Dec. 13 (Mon.)—Theme 13 (impromptu). Written exercises: Grose 398-400.

Dec. 15 (Wed.)—Study of sentence structure in “The Aim of a University Education,” SZ.

Dec. 17 (Fri.)—Theme 14.

Dec. 20 (Mon.)—Grose 401-415.

Dec. 22 (Wed.)—Written exercises, Grose 415-418.

Jan. 3 (Mon.)—Written exercises, Grose 415-418.

Jan. 5 (Wed.)—Theme 15 (impromptu). Study of sentence structure in “On Being the Right Size,” SZ, 77.

#### The Word

Jan. 7 (Fri.)—Grose 419-435.

Jan. 10 (Mon.)—Theme 16. Grose 435-444.

Jan. 12 (Wed.)—Grose 444-460.

Jan. 14 (Fri.)—Theme 17.

Jan. 17 (Mon.)—Grose 461-477.

Jan. 19 (Wed.)—Theme 18. Grose 477-487.

Jan. 21 (Fri.)—Study of diction in “Self-Cultivation in English,” SZ.

Jan. 24 (Mon.)—Review.





## SECOND SEMESTER

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### Problems in Exposition

Feb. 9 (Wed.)—Russell, "What shall we Educate for?" SZ. Thesis and preliminary discussion for outline in class. Students are expected to have read the article before the class period.

Feb. 11 (Fri.)—Theme 1: Outline of "What shall we Educate for?" Class discussion from outlines of details of organization and paragraphing.

Feb. 14 (Mon.)—Grose 105-111; 121-127. Hand in subject and thesis for theme 5 (see assignment for Mar. 7) on a subject of campus interest or one from outside reading. Continued discussion of "What shall we Educate for?"

Feb. 16 (Wed.)—Compare "What shall we Educate for?" with Newman's "Aim of a University Education" and James' "Social Value of the College Bred," SZ, with reference to present problems.

Feb. 18 (Fri.)—Grose 147-163. Discussion of subjects and theses for theme 5.

Feb. 21 (Mon.)—Lippmann, "Why should the Majority rule?" SZ. Discuss thesis and organization.

Feb. 23 (Wed.)—Theme 2: Thesis (revised) and outline of theme 5. Compare "What shall we Educate for?" with "Why should the Majority rule?" in structure and ideas.

Feb. 25 (Fri.)—Bryce, "The Future of Democracy." Discussion of thesis and organization.

Feb. 28 (Mon.)—Theme 3: 500 word paper on subject suggested by reading. Outlines (theme 2) returned for correction. Continued discussion of "The Future of Democracy."

Mar. 2 (Wed.)—Theme 4: Outline of "The Future of Democracy."

Mar. 4 (Fri.)—"The Value of Greece to the Future of the World." SZ, 182. Compare subject matter and method of treatment with Russell and Bryce.

Mar. 7 (Mon.)—Theme 5 (1200 words). Class discussion of note taking, bibliographies, card catalogues, guides, etc.

Mar. 9 (Wed.)—Dunning, "Liberty and Equality in International Politics," SZ. Thesis and organization of ideas.

Mar. 11 (Fri.)—Previous assignment continued.

Mar. 14 (Mon.)—Theme 6: 300-500 word paper involving use of references.

Mar. 16 (Wed.)—Grose 166-171. Hand in subject and thesis for theme 9. (See assignment for March 30).

Mar. 18 (Fri.)—"Men, Machinery, and Alcoholic Drink," SZ. Grose 180-182: Main issues.

Mar. 21 (Mon.)—Theme 7: Thesis and outline for theme 9.

Mar. 23 (Wed.)—"What's Wrong with the 18th Amendment," SZ. Grose 193-194; 199-212: Evidence.

Mar. 25 (Fri.)—Theme 8 (impromptu).





Mar. 28 (Mon.)—Discussion of assignments of March 18 and 23, and of problems connected with theme 9.

Mar. 30 (Wed.)—Theme 9 (1000-1200 words).

### **Reviews, Criticisms, and Informal Essays**

Apr. 1 (Fri.)—Sherman, “Mark Twain,” SZ.

Apr. 4 (Mon.)—“Herbert Quick’s ‘The Invisible Woman,’ ” and Glen Mullin, “Rockwell Kent’s ‘Voyaging,’ ” SZ.

Apr. 6 (Wed.)—Theme 10: Review or criticism of a book.

Apr. 8 (Fri.)—Hazlitt, “On the Feeling of Immortality in Youth,” SZ. What are informal essays?

Apr. 11 (Mon.)—Theme 11 (impromptu). Lamb, “Poor Relations” and Stevenson, “Apology for Idlers,” SZ.

Apr. 13 (Wed.)—Beerbohm, “The Decline of the Graces”; Thompson, “The Way of Imperfection”; West, “Travelling in America”; Crothers, “The Laboratory Method in Morals,” SZ, 204-234.

Apr. 20 (Wed.)—Theme 12: 500 word essay.

### **Description and Narration**

Apr. 22 (Fri.)—Grose 230-256. SZ, “The Plowing.”

Apr. 25 (Mon.)—Theme 13: Sense appeal. Grose 257-263.

Apr. 27 (Wed.)—Grose 263-280; 629-633.

Apr. 29 (Fri.)—Theme 14: Dominant tone. Grose 633-639; SZ, "Sunrise at the Port of Spain," etc.

May 2 (Mon.)—Theme 15: Character exhibited through action or dialogue. Grose 639-640; SZ (short descriptions of persons).

May 4 (Wed.)—Grose 281-304.

May 6 (Wed.)—Grose 640-665. Hand in brief synopsis or plan of theme 17.

May 9 (Mon.)—Grose 315-336.

May 11 (Wed.)—"Jeanne D'Arc" and "Going into Business," SZ.

May 13 (Fri.)—Theme 16: Personal reminiscence or incident.

May 16 (Mon.)—Grose 365-375. Select narratives (informational or fictitious) from SZ.

May 18 (Wed.)—Grose 336-357.

May 20 (Fri.)—Discussion of narratives previously assigned.

May 23 (Mon.)—Theme 17: Narrative (biography, story, etc., as assigned by instructor), 1500-1800 words.

May 25 (Wed.)—Review.



## READING LIST

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### BIOGRAPHY, AUTOBIOGRAPHY, AND LETTERS

Adams, Henry, *The Education of Henry Adams*  
Antin, Mary, *The Promised Land*.  
Aurelius, Marcus, *Meditations*  
Austen, Jane, *Letters*.  
Barrie, Sir James, *Margaret Ogelby*.  
Barrington, E., *Glorious Apollo*.  
Boswell, James, *Life of Samuel Johnson*.  
Bradford, Gamaliel, *Confederate Portraits*.  
Bradford, Gamaliel, *Union Portraits*.  
Bradford, Gamaliel, *Portraits of Women*.  
Bryce, James, *Viscount, Studies in Contemporary Biography*.  
Burke, Thomas, *Wind and the Rain* (Semi-fiction).  
Carlyle, Thomas, *Letters*.  
Carlyle, Thomas, *Life of Sterling*.  
Charnwood, Lord, *Abraham Lincoln*.  
Charnwood, Lord, *Theodore Roosevelt*.  
Chesterfield, Philip D. S., *Letters*.  
Chesterton, G. K., *Life of Dickens*.  
Conrad, Joseph, *A Personal Record*.  
Damrosch, Walter, *My Musical Life*  
Davis, James J., *The Iron Puddler*.  
Garland, Hamlin, *Son of the Middle Border*.  
Gissing, George, *The Private Papers of Henry Ryecroft*.  
Goethe, Johann Wolfgang Von, *Life of Goethe*, by George Henry Lewes.  
Goethe, Johann Wolfgang Von, *Wilhelm Meister*.  
Grenfell, Wilfred, *A Labrador Doctor*.  
Hearn, Lafcadio, *Japanese Letters*.  
Hildrebrand, Arthur S., *Magellan*.  
Hudson, W. H., *Far Away and Long Ago*.  
Jefferson, Joseph, *Autobiography*.  
Johnston, Harry, *Story of My Life*.  
Keller, Helen, *Story of My Life*.  
Lagerlof, Selma, *Marbacka*.  
Lamb, Charles, *Letters*.  
Lee, Sidney, *Life of Shakespeare*.  
Lockhart, J. G., *Life of Scott*.  
Maurois, Andre, *Ariel*.  
McDonald, James R., *Margaret Ethel McDonald*.  
McMaster, J. B., *Stephen Girard, Life and Times of Montague, Lady Mary*, *Letters*.  
Morley, John, *Viscount, Life of Gladstone*.  
Osbourne, Lloyd, *An Intimate Portrait of Robert Louis Stevenson*.  
Paine, Albert B., *Life of Mark Twain*.  
Page, W. H., *Life and Letters*.  
Pepys, Samuel, *Diary*.  
Pliny The Younger, *Letters*.

Plutarch. Lives.  
Pupin, Michael, From Immigrant to Inventor.  
Riis, Jacob, Making of an American.  
Roosevelt, Theodore, Autobiography.  
Roosevelt, Theodore, Letters to his Children.  
Saint Augustine, Confessions.  
Saint Francis of Assisi, The Little Flowers of Saint Francis.  
Sandberg, Carl, Abraham Lincoln.  
Scudder, J., Modelling My Life.  
Shaw, Anna Howard, The Story of a Pioneer.  
Skinner, Otis, Footlights and Spotlights.  
Sothern, E. H., The Melancholy Tale of Me.  
Stevenson, R. L., Letters.  
Strachey, L., Queen Victoria.  
Twain, Mark, Autobiography.  
Washington, B. T., Up from Slavery.  
White, William A., Woodrow Wilson.  
Lincoln, Abraham, Speeches and Select Letters.

64  
**ESSAYS AND CRITICISM**

Arnold, M., Essays in Criticism (both series).  
Arnold, M., Culture and Anarchy.  
Beerbohm, Max, Yet Again.  
Beerbohm, Max, And Even Now.  
Beerbohm, Max, More.  
Belloc, H., On Everything.  
Belloc, H., On Nothing.  
Belloc, H., This and That and The Other..  
Benchley, Robert, Love Conquers All.  
Benchley, Robert, Of All Things.  
Bennett, Arnold, How to Form a Literary Taste.  
Bennett, Arnold, Things That Have Interested Me.  
Benson, A. C., From A College Window.  
Benson, A. C., Along the Road.  
Benson, A. C., Altar Fires.  
Birrell, Augustine, Obiter Dicta: Second Series.  
Burroughs, John, Under the Maples.  
Burroughs, John, Ways of Nature.  
Burke, Edmund, Reflections on the Revolution in France.  
Burke, Thomas, Out and About London.  
Burke, Thomas, Nights in London.  
Brooks, Charles S., Like Summer's Cloud.  
Brooks, Charles S., Chimney Pot Papers.  
Canby, H. S., Definitions.  
Canby, H. S., College Sons and College Fathers.  
Carlyle, T., Heroes and Hero Worship.  
Carlyle, T., Sartor Resartus.  
A Century of Essays (Everyman's Library).  
Chesterton, G. K., Varied Types.  
Chesterton, G. K., Tremendous Trifles.  
Crothers, S. M., The Cheerful Giver.  
Crothers, S. M., The Gentle Reader.  
Crothers, S. M., The Pardoners Wallet.

Curtis, George William, *Prue and I*.  
De Quincey, Thomas, *The English Mail Coach* (In Essays).  
De Quincey, Thomas, *The Confessions of an English Opium Eater*.  
Dickinson, G. Lowes, *The Greek View of Life*.  
Emerson, Ralph Waldo, *Representative Men*.  
Emerson, Ralph Waldo, *Essays: First and Second Series*.  
Frazier, J. G., *The Golden Bough*.  
Galsworthy, J., *The Inn of Tranquility*.  
Galsworthy, J., *The Tatterdemalion*.  
Gerould, Katherine, *Modes and Morals*.  
Grahame, K., *Pagan Papers*.  
Grayson, David (Ray S. Baker), *Adventures in Contentment*.  
Grayson, David (Ray S. Baker), *The Friendly Road*.  
Holliday, Robert C., *Turns About Town*.  
Holliday, Robert C., *Walking-Stick Papers*.  
Hazlitt, W., *Essays*.  
Herford, Oliver, *Neither Here nor There*.  
Herford, Oliver, *This Giddy Globe*.  
Holmes, Oliver Wendell, *The Autocrat of the Breakfast Table*.  
Hunt, Leigh, *Essays*.  
Husband, Joseph, *America at Work*.  
Irving, W., *The Sketch Book*.  
Irving, W., *Bracebridge Hall*.  
Landor, Walter Savage, *Imaginary Conversations*.  
Lamb, C., *Essays of Elia*.  
Leacock, Stephens, *Literary Lapses*.  
Lynd, Robert, *Solomon in All His Glory*.  
Lucas, E. V., *Giving and Receiving*.  
Macaulay, Thomas Babington, *Essays*.  
Marquis, Don, *Prefuses*.  
Marquis, Don, *The Revolt of the Oyster*.  
McFee, William, *Swallowing the Anchor*.  
McFee, William, *An Ocean Tramp*.  
Milne, A. A., *If I May*.  
Milne, A. A., *Not That It Matters*.  
Morley, Christopher, *Modern Essays*.  
Morley, Christopher, *Pipefuls*.  
Morley, Christopher, *Plum Pudding*.  
Newton, E. A., *Amenities of Book Collecting*.  
Newton, E. A., *A Magnificent Farce*.  
Nicholson, Meredith, *Man in the Street*.  
Pater, Walter, *Renaissance*.  
Perry, Bliss, *In Praise of Folly*.  
Repllier, Agnes, *Compromises*.  
Repllier, Agnes, *Points of Friction*.  
Repllier, Agnes, *Points of View*.  
Ruskin, John, *Modern Painters*.  
Ruskin, John, *Sesame and Lilies*.  
Santayana, George, *Poetry and Religion*.  
Schauffler, Robert Hanen, *The Joyful Heart*.  
Sharp, Dallas L., *Roof and Meadow*.  
Shaw, G. B., *Dramatic Opinions and Essays*.  
Stevenson, R. L., *Familiar Studies of Men and Books*.

Stevenson, R. L., *Memories and Portraits*.  
Stevenson, R. L., *Virginibus and Puerisque*.  
Smith, Logan Pearsall, *Trivia*.  
Smith, Logan Pearsall, *More Trivia*.  
Strunsky, Simeon, *The Patient Observer*.  
Strunsky, Simeon, *Post-Impressions*.  
Strunsky, Simeon, *Sinbad and His Friends*.  
Sherman, Stuart, *Americans*.  
Sherman, Stuart, *My Dear Cornelius*.  
Sherman, Stuart, *On Contemporary Literature*.  
Sherman, Stuart, *Points of View*.  
Tanner, W. M., *Essays and Essay Writing*.  
Thackeray, W. M., *Book of Snobs*.  
Thackeray, W. M., *English Humorists*.  
Thoreau, Henry David, *Walden*.  
Tomlinson, H. M., *London River*, 1921.  
Tomlinson, H. M., *Old Junk*, 1920.  
Van Dyke, Henry, *Campanionable Books*, 1923.  
Van Dyke, Henry, *Days Off*, 1907.  
Van Dyke, Henry, *Essays in Application*, 1905.  
Van Dyke, Henry, *Little Rivers*, 1895.  
Wells, H. G., *First and Last*.

#### TRAVEL AND DESCRIPTION

Beebe, Wm., *Edge of the Jungle*.  
Beebe, Wm., *Jungle Days*.  
Beebe, Wm., *Jungle Peace*.  
Beebe, Wm., *Gallapagos: World's End*.  
Borrow, G., *Lavengro*.  
Borrow, G., *The Romany Rye*.  
Borrow, G., *The Bible in Spain*.  
Bruce, Charles G., *Assault on Mount Everest*, 1923.  
Conrad, J., *The Mirror of the Sea*.  
Cyrax, Tony, *Among Italian Peasants*.  
Douglas, Norman, *Alone*.  
Grenfel, Sir Wilfred, *Adrift on an Ice-pan*.  
Hearn, L., *Glimpses of Unfamiliar Japan*.  
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370  
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547











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